

New Edition.

THE
LAST HOPE

RELIGIOUS MEDITATION
BY

L.M. Gottschalk.

SOLO.



PIANO DUETT.

Simplified

Paris.
LEON ESCUDIER

BOSTON.
Published by OLIVER DITSON & CO. 451 Washⁿ St.
N. YORK, C. H. DITSON & CO.

PHILADELPHIA, J. E. DITSON & CO.

London & Mayence.
SCHOTT.

Cinn, Dobmeyer & Newhall

S. Francisco, Sherman Hyde & Co.

St. Louis.

Chicago, Lyon & Healy.

"THE LAST HOPE."

ONE of the most charming pianists of this city having observed—the ladies observe everything—that Gottschalk never passes an evening without executing, with profound religious sentiment, his poetic reverie "The Last Hope," asked of him his reason for so doing.

"It is," replied he, "because I have heart-memories, and that melody has become my evening prayer."

These words seemed to hide a mournful mystery, and the inquirer dared not question the artist further. A happy chance has given me the key to the admirable pianist's reply to his lovely questioner.

During his stay at Cuba, Gottschalk found himself at S——, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy, in one of those sweet affections almost as tender as maternal love.

Struck down by an incurable malady, Madame S—— mourned the absence of her only son, and could alone find forgetfulness of her sufferings while listening to her dear pianist, now become her guest and her most powerful physician. One evening, while suffering still more than usual—"In pity," said she, making use of one of the ravishing idioms of the Spanish tongue—"in pity, my dear Moreau, one little melody, the last hope!" And Gottschalk commenced to improvise an air at once plaintive and pleasing,—one of those spirit-breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow, the traveller-artist was obliged to leave his friend, to fulfil an engagement in a neighboring city. When he returned, two days afterwards, the bells of the church of S—— were sounding a slow and solemn peal. A mournful presentiment suddenly froze the heart of Gottschalk, who, hurrying forward his horse, arrived upon the open square of the church just at the moment when the mortal remains of Senora S—— were brought from the sacred edifice.

This is why the great pianist always plays with so much emotion the piece that holy memories have caused him to name "The Last Hope," and why, in replying to his fair questioner, he called it his "Evening Prayer."—*Extract from "La France Musicale."*

GUSTAVE CHOUQUET.

New and only correct edition.

THE
LAST HOPE.

L. M. GOTTSCALK.

Religioso.

pp

p *m.g.* *Ped.* *Espress.* *Un poco animato.* *con Anima.* *Dim.* *Rall.*

Copyright 1876 by T. J. Hall, agt.

Copyright 1854 by Firth, Pond & Co.

Copyright 1884 by Celestine Gottschalk & others.

Entered according to Act of Congress A.D. 1856 by Wm. Hall & Son in the Clerk's Office of the Dist. Court of the South'n Dist. of N.Y.
Copyright 1882 by Celestine Gottschalk & others.

Velante.

Ped. *P₃* *1* *2* *3* *5*

pp *Leggiere.* *m.g.*

Armonioso.

Ben cantando.

m.g.

Ped. *** *Ped.*

con Espress.

1 3 5 *5* *1 2 5* *23* *r*

p

Ped. *** *Ped.* ***

8. *Scintillante.*

Brillante. *pp*

pp *Scintillante.* *Ped.* ***

Ped. *** *Ped.* ***

The musical score consists of five systems of piano notation, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

- System 1:** Features repeated eighth-note chords in the right hand, often marked with a dashed box and the number '8'. The left hand provides harmonic support. Dynamics include *Ped.* and *Cres.*. The phrase "cen - - - do." is written across the system.
- System 2:** Continues the eighth-note patterns. Dynamics include *Ped.*, *Espress.*, and *pp₂*.
- System 3:** The right hand features more complex melodic lines with slurs and ties. Dynamics include *Espress.* and *Ped.*. The instruction "Ben cantando." is present.
- System 4:** Includes melodic lines in both hands with slurs. Dynamics include *m.g.* and *Ped.*.
- System 5:** Features repeated eighth-note chords in the right hand. Dynamics include *Ped.*, *Espress.*, and *m.g.*. The instruction "Ben marcato il canto" is present.

Throughout the score, various performance markings are used, including asterisks (*), slurs, and specific fingerings (e.g., 1, 2, 3, 4, 5).

This page contains five systems of musical notation for piano accompaniment. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Articulation marks like asterisks and slurs are used throughout. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piece includes markings for *Pdo.*, *P*, *Marcato*, and *Espress.*

Comme l'auteur le joue. 

Brillante.

Espress.

Melancolico.

Brillante.

Elegante.

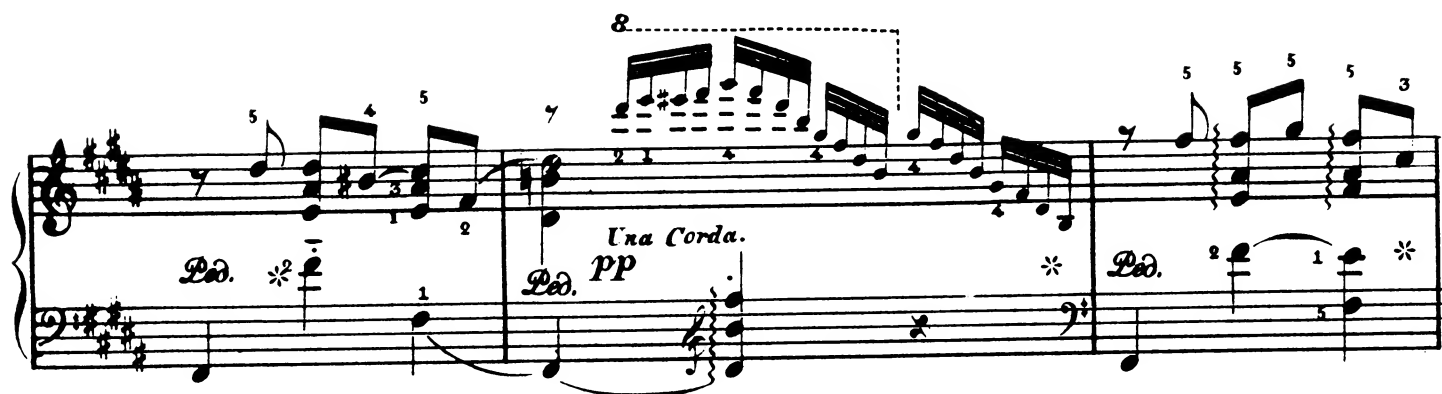
Poco Rit.

The musical score is organized into four systems, each consisting of a piano (P) and organ (O) part. The key signature is three sharps (F#, C#, G#).

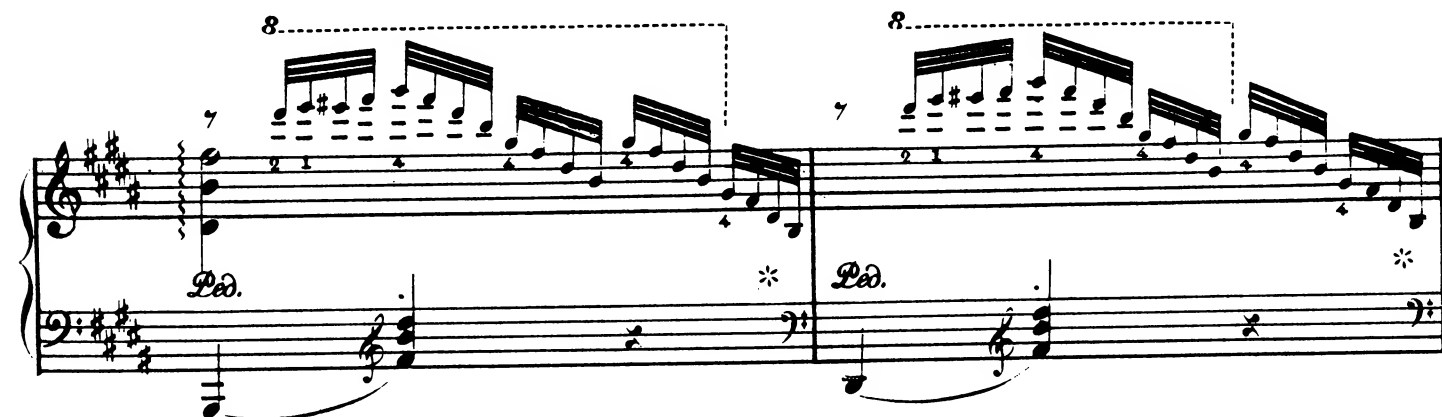
- System 1:** The piano part begins with a triplet of eighth notes (F#, A, C#) and a quarter note (D). The organ part features a rapid eighth-note scale starting on G#4. Dynamics include *pp* (pianissimo) and *Brillante* (brilliant). Pedal points are marked with *Ped.* and asterisks.
- System 2:** The piano part continues with a triplet of eighth notes (E, G, B) and a quarter note (C). The organ part maintains the rapid eighth-note scale. Dynamics include *pp* and *Brillante*. Pedal points are marked with *Ped.* and asterisks.
- System 3:** The piano part features a triplet of eighth notes (F#, A, C#) and a quarter note (D). The organ part continues the rapid eighth-note scale. Dynamics include *pp* and *Brillante*. Pedal points are marked with *Ped.* and asterisks.
- System 4:** The piano part begins with a triplet of eighth notes (E, G, B) and a quarter note (C). The organ part continues the rapid eighth-note scale. Dynamics include *pp* and *Brillante*. Pedal points are marked with *Ped.* and asterisks.

Performance markings include *Poco Rit.* (Poco Ritardando) and *Rapido.* (Ritardando). The organ part is marked with a tempo of 8.

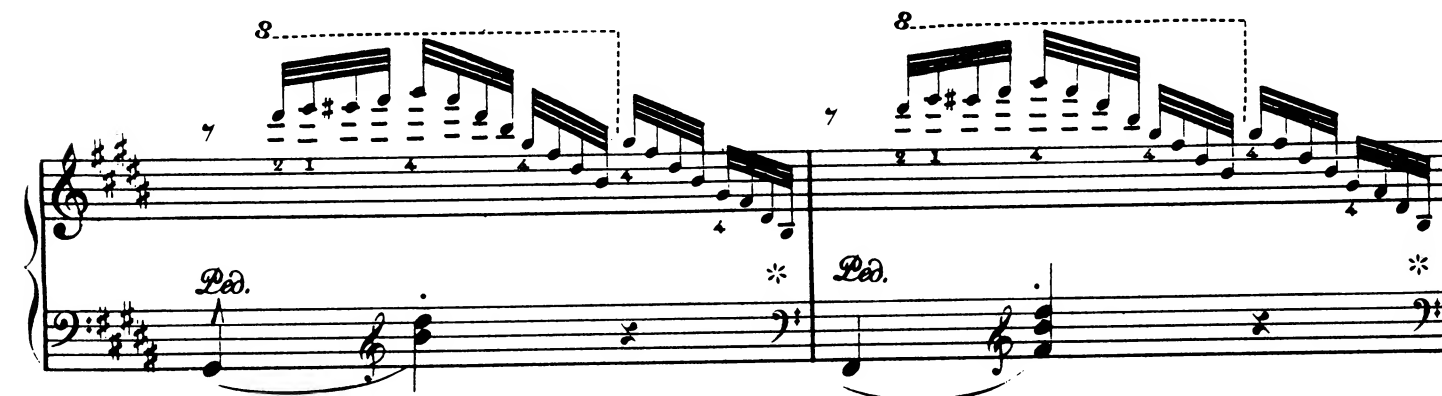
Volante i rapido armonioso.



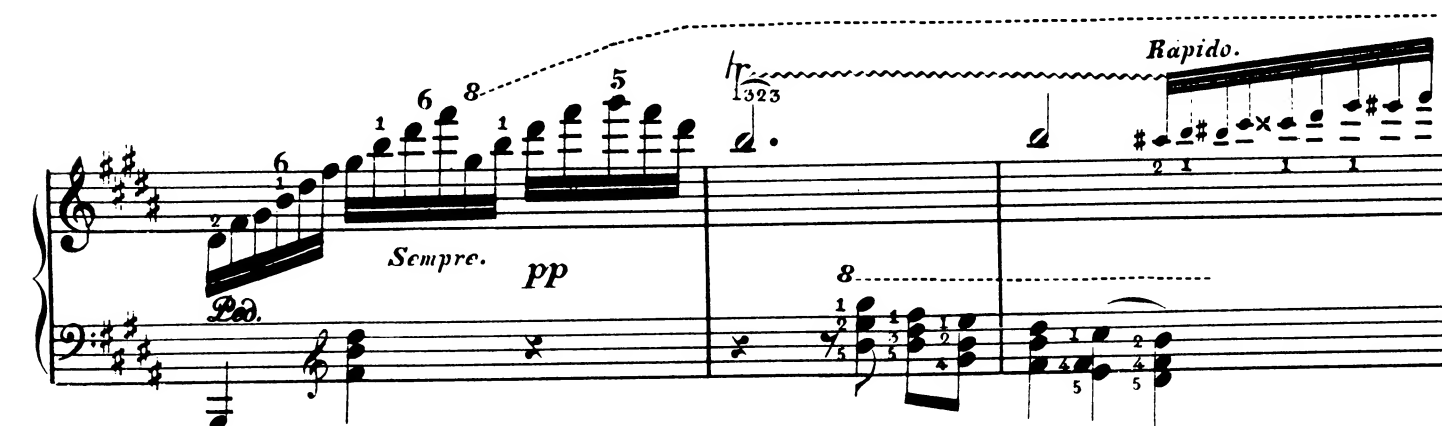
First system of musical notation. The right hand features a rapid eighth-note scale with a dotted line and the number 8 above it. The left hand has a bass line with a dotted line and the number 8 above it. The music is marked *Ped.* and *pp*. The key signature has three sharps (F#, C#, G#).



Second system of musical notation. The right hand continues the rapid eighth-note scale with a dotted line and the number 8 above it. The left hand has a bass line with a dotted line and the number 8 above it. The music is marked *Ped.* and *pp*. The key signature has three sharps (F#, C#, G#).



Third system of musical notation. The right hand continues the rapid eighth-note scale with a dotted line and the number 8 above it. The left hand has a bass line with a dotted line and the number 8 above it. The music is marked *Ped.* and *pp*. The key signature has three sharps (F#, C#, G#).



Fourth system of musical notation. The right hand features a rapid eighth-note scale with a dotted line and the number 8 above it. The left hand has a bass line with a dotted line and the number 8 above it. The music is marked *Ped.* and *pp*. The key signature has three sharps (F#, C#, G#).

Scintillante.

8.

3 2 3 1

tr

8.

ppp

2 3 5

tr

8.

tr

pp Una Corda.

Armonioso.

8.

ppp